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SATURDAY, MARCH 30, 1861

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S.T. JAMES'S HALL.—Mr. HENRY LESLIE'S CHOIR.—FRIDAY next, April 5. Repetition of HOLYROOD—Mad. LEMMENS-SHERRINGTON, Miss PALMER, Mr. WILBY COOPER and Mr. WEISS. The following will be included in the Programme:—The Finale to the first act of "Euryanthe"; Madrigals, Gales, Part-Songs, &c. The Orchestra will be complete. Conductor, Mr. HENRY LESLIE. Stalls, 5s.; Balcony, 3s.; Area, reserved, 2s.; Gallery, 1s.

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S.T. JAMES'S HALL.—MR. RANSFORD'S ANNUAL GRAND CONCERT, on TUESDAY EVENING, April 2nd. Doors open at Seven, to commence at Eight o'clock. Vocalists: Mesdames AUGUSTA THOMSON, POOLE, EYLES, RANSFORD, MARIAN, MOSS, C. WILLIAMS, HARRIET LEE, JANE PALMER, REBECCA ISAACS, ELIZA HUGHES, M. WELLS, and Madame SAINTON-DOLBY; Messrs. GEO. PERREN, J. MORGAN, ALLAN IRVING, WILLIAM MERRICK, and RANSFORD. Instrumentalists: Grand Pianoforte, Miss ABIGAIL GODDARD; Violin, M. VIEUXTEMPS; Clarinet, M. LAZANUS; Violoncello, M. ERNEST VIEUXTEMPS. The Band of the Coldstream Guards will perform selections from the most popular operas. Conductors: MEISTS. W. GANZ, LINDSAY SLOPER, E. BERGER, and J. L. HATTON. Solo stalls, 6s.; balcony, 3s.; body of the hall, 2s.; gallery or orchestra, 1s. Stalls and tickets to be had at the hall, and of Messrs. Ransford and Son, 2 Princes Street, Oxford Street, Regent Circus.

THE VOCAL ASSOCIATION.—ST. JAMES'S HALL, WEDNESDAY, April 3rd, at 8 o'clock.—Mad. LEMMENS-SHERRINGTON, Miss AUGUSTA THOMSON, Miss E. BODEN, and Miss MESSMANN; Mr. RICARDO (his first appearance). Solo, Violin, M. SAINTON; Clarinet, M. LAZANUS; Fantasia Pianoforte; Miss ELEANOR WARD; Accompanist, Herr WILHELM GANZ; Mendelssohn's Psalm: "HEAR MY PRAYER," Solo parts by Mad. LEMMENS-SHERRINGTON. Organ, M. LEMMENS. Choir of 200 Voices. Conductor, M. BENEDICT. Tickets, 5s., 3s., 1s. each, at all the Music Shops, and St. James's Hall.

SCHWEIZER SANGER GESELLSCHAFT.—ST. JAMES'S HALL, Piccadilly.—Mr. MITCHELL begs to announce an ENGAGEMENT with Herr DECKER SCHENK and his Company of FEMALE SWISS SINGERS, who have obtained a great Continental celebrity, and who will have the honour of appearing for the first time in this country, attired in their national costume, on EASTERN MONDAY next, April 1, and every Evening during the week, at Eight Days' Performance on EASTERN TUESDAY, and every afternoon at 3. For programmes see small Bills. Stalls (numbered and reserved), 3s.; Area, 2s.; Gallery, 1s. Tickets may be secured at Mr. Mitchell's Royal Library, 33, Old Bond Street; at the St. James's Hall Ticket Office, 28, Piccadilly; and at all the Libraries and Musicsellers.

THE MUSICAL SOCIETY OF LONDON. THIRD SEASON, 1861. The SECOND CONCERT (Orchestral and Choral) will take place at St. James's Hall, on Wednesday Evening, APRIL 10, at half-past Eight o'clock punctually. Conductor, Mr. ALFRED MELLON. Programme:—Part 1st. Mendelssohn's Cantata, "The First Walpurgis Night" (the Eve of the first of May), Op. 60. Orchestra, Chorus, and Solos, for Contralto, Tenor, and Bass. Mozart's (Posthumous) Concerto in C for Pianoforte.—Part 2nd. Beethoven's Symphony, No. 4 in [B] flat, Op. 60. Spohr's Scena, "Si lo sento," (Faust). Barnett's Trio, "A Father's look" (Fair Rosamond). Macfarren's Overture "Chevy Chase." Vocalists, Miss Louisa Pyne, Madame Laura Baxter, Mr. George Perren, and Mr. Weiss. Pianist, Mr. John Francis Burnett.

A limited number of Tickets for the Gallery, at 3s. 6d. each, to be had of Messrs. CRAMER & Co., 201, Regent Street; and at St. James's Hall.

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M. WIENIAWSKI will arrive in London on the 20th MAY. All letters and applications to be addressed to MESSRS. CHAPPELL & CO., 50 NEW BOND STREET.

MADAME CATHERINE HAYES has returned to Town for the Season. 13, Westbourne Park, W.

M. MELCHOR WINTER will sing at Peckham, April 6th; Beaumont Institution, April 15th; and Myddleton Hall, April 30th. Engagements for Oratorios, Concerts, and English or Italian Opera, to be addressed care of MESSRS. BOOSEY, Holles Street, Cavendish Square, W.

M. GEORGE COLLINS, Violoncellist, will be in London (after his tour through France and Italy) on Saturday, March 30th. All letters to be addressed to the Royal Italian Opera, Covent Garden.

M. WALLWORTH (in answer to numerous inquiries), does not leave London with the Pyne and Harrison Opera Company, but REMAINS in TOWN for Concerts, Pupils, &c.—81 Park Street, Grosvenor Square, W.

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Reviews.

"*Hail to thee! Hail to thee!*" — composed by JOHN RAYMOND (Joseph Williams).

THE words of this canzonet are by Moore — one of the songs, in short, which give occasional brightness to the sombre and heavy lyric-narrative of the *Veiled Prophet of Khorassan* (*Lalla Rookh*). The music of Mr. John Raymond is unaffected and pleasing, besides being easy and singable. In bars 2—3, of the symphony (page 1); and in bars 1—2, page 1, line 3 ("Hail to thee!") the chord of the *six-four*, on C, is quitted after a manner less ceremonious than uncanonical—in the first instance going to the dominant seventh on G, in the second to the common chord of F. These slight inaccuracies rectified, Mr. Raymond's canzonet would be irreproachable.

"*Good night, good night, beloved,*" serenade — by W. SEYMOUR SMITH (Ransford and Son).

This is a new setting of Longfellow's well-known "Serenade," which Mr. Balfe has so charmingly rendered. We cannot compliment Mr. Smith on his arrangement — for treble, alto, tenor, and bass. The harmony is incorrect, and a partiality for discords of suspension occasionally leads "to grief." The opening is better than the episode (setting off with the bass), which is at once bald (not bold) and assumptions; but there is nothing remarkable in the melody anywhere. Mr. Smith should "try again."

"*Afternoon in February,*" — words by LONGFELLOW, music by ARTHUR COTTAM (Rudall, Rose and Carte; and Keith, Prowse and Co.).

Here we have not only Professor Longfellow at his best, but a musician in all respects worthy to keep him company. We must quote the words:—

"The day is ending,
The night is descending,
The marsh is frozen,
The river dead.
Through clouds, like ashes,
The red sun flashes,
On village windows
That glimmer red.

The snow recommends,
The buried fences
Mark no longer
The road on the plain;
While through the meadows,
Like fearful shadows,
Slowly passes
A funeral train."

Mr. Cottam has set this to a truly congenial tune, enriched, too, by harmony at once expressive and uncommon. Either Mr. Cottam is a practised musician (as well as one by sentiment and feeling), or like the ex-King of Holland, and a certain Duke of Saxe-something, he keeps a musician to note down his inspirations. We will wager that Mr. Cottam is a poet; and in this faith recommend him some verses of Wordsworth, conceived in a strain just as joyous as those of Longfellow's "Funeral" are gloomy. He may, perhaps, remember them by the lines subjoined (we quote from memory, having lent our Wordsworth, some years ago, to the author of *The Gordian Knot and Silver Cord*):—

"The cock is crowing,
The stream is flowing,
The small birds twitter,
The lake doth glitter,

The green fields sleep in the sun.

* * * * *

(*Mr. Shirley Brooks can fill up this vacuum.*)

The cattle are grazing
Their heads never raising,
There are forty feeding like one.
The snow doth fare ill,
On the top of the bare hill;
Small clouds are sailing,
Blue sky prevailing;
The rain is over and gone."

There, Mr. Cottam — try your music upon that. We are quite sure you can harmoniously fit it.

"*The Hesse-Darmstadt Polka*" — by YOUENS (Pearson and Co.)

This is the first time we have seen the name, "Youens," in print. Nevertheless, "Youens," whoever he may be, has written a very lively and danceable polka, almost our only objection to which is the catastrophe. Perhaps, however, it is a Hesse-Darmstadt catastrophe. Let such of our readers as have been to the dullest of all the Middle-Rhine court-cities expound:



"*March of the 18th Hussars,*" for the pianoforte — by MRS. GREATOREX (Rudall, Rose and Carte).

A spirited tribute to a valiant regiment, appropriately dedicated to H.R.H. the Commander-in-Chief. The introduction of "Home, sweet home" as a trio, is happy.

"*Triumphal March,*" for the pianoforte — by W. SEYMOUR SMITH (George Peachey).

As this march (which is not by any means without vigour) is inscribed by the composer "to his friend and master," Charles Edward Horsley, we are at a loss to guess how certain points can have escaped the eagle-eye of so acute and far-seeing a musician.

"*Teach me, O Lord, the way of Thy Statutes,*" sacred song — words from the 119th Psalm, music by W. SEYMOUR SMITH. (George Peachey).

From the title-page of this sacred song we learn that Mr. W. Seymour Smith is organist of St. John's, Walthamstow. He writes—or at any rate, publishes—too fast. It is well that he did not set the whole of the 119th Psalm, or it might have been prolix. Nevertheless, Mr. Smith has musical *feeling*. He must endeavour to combine with that desirable quality, musical *purity*, and we shall then have a right to entertain some hopes of him.

"*Wind of the western sea,*" song — words by ALFRED TENNYSON, music by HAROLD THOMAS (R. W. Ollivier).

"Sweet and low—sweet and low"—we should like to quote the whole, but cannot afford it. Longfellow and Wordsworth have engrossed our leisure space. Mr. Harold Thomas has set these beautiful words with the utmost grace and finish. The melody, though neither new nor striking, is in thoroughly good keeping; and the accompaniment, as

far as execution goes, is irreproachable. But why, in the names of Michel de Backere (*vice pléban* of St. Gudule), and Jean de Woluwe (rector-curate of St. Nicholas) so elaborate an accompaniment to so extremely simple and altogether unpretending a tune? Is that the way the west wind blows? Pierre Vanden Heede was *not* of that mind, nor Arnold de Buton either; nor any of the Dukes of Brabant. What says the poet, Tennyson, himself?

"Sweet and low,
Low, low, breathe and blow," &c.

Shelley adduces as much, and more, in verse that is immortal. He asks the west wind to let him be the west wind's lyre; but happily the forest already enjoyed the monopoly of that (no sinecure by the way). We suppose Mr. Harold Thomas has a notion of the wind peculiar to himself. If so, he is welcome to it; always provided he expresses himself with such elegant refinement as in the song before us. He is an ambitious, and still better, a promising, musician; but he would lose nothing by endeavouring now and then to write a little less ornately; to dress up a simple idea simply. Where is Professor Sterndale Bennett all this time—and Cinderella's glass slipper?

MUSIC RECEIVED FOR REVIEW.

ADDISON, HOLLIER, AND LUCAS.

SMITH (W. SEYMOUR) "Matin Song" (Vocal).
Ditto, "Even Song" (ditto).

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WHITEHOUSE (DAVID) "Grande Marche Brillante" (Pianoforte).
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ROBINSON (FRANCIS) "My thoughts will wander" (Vocal).

CRAMER, BEALE AND CHAPPELL.

BARRY (C. A.) "Vivien Mazurka" (Pianoforte).
Ditto, "Echo from the old church aisle" (ditto).

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TREKELL (J. THEODORE) "L'ange gardien" (Pianoforte).
Ditto, "Sparkling dew drops" (ditto).

DUNCAN DAVISON AND CO.

HARVEY (R. F.) "Pensée à moi" (Pianoforte).
Ditto, "Cupid's repose" (ditto).

MORLEY (H. KILLICK) "I never knew how dear thou wert" (Vocal).

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STEED (A. ORLANDO) "Four songs from the Idylls of the King" (Vocal).
OLLIVIER.

THOMAS (HAROLD) "Promenade solitaire" (Pianoforte).
Ditto, "Across country" (ditto).

BARRY (C. A.) "Sleep little birdie, sleep" (Vocal).
THOMAS (HAROLD) "Wind of the western sea" (ditto).

PEACHEY.

SMITH (W. SEYMOUR) "Teach me, O Lord" (Vocal).
Ditto, "Triumphal march" (Pianoforte).

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YOUENS (?) "The Hesse-Darmstadt polka" (Pianoforte).

RUDALL, ROSE AND CARTE.

COTTAM (ARTHUR) "Afternoon in February" (Vocal).

GREATOREX (MRS.) "March of the 18th Hussars" (Pianoforte).

RANSFORD AND SON.

SMITH (W. SEYMOUR) "Good night, beloved" (Vocal).

JOHN SHEPHERD.

ANONYMOUS—"Lament for Glencoe," words and music by the author of the
"March of the Cameron Men" (Vocal).

J. WILLIAMS.

RAYMOND (JOHN) "Hail to thee! hail to thee!" (Vocal).

THE ENTERPRISING IMPRESARIO.

CHAPTER XI.

ONE of the party, a baritone, was particularly partial to the macaroni. He had met with immense success at the theatre—had sent the galleries mad with a Swiss tune he introduced in *Linda di Chamouni*; they made him repeat it three or four times every night, and yelled with delight when the symphony of the song began. They called for it, and would have it too, in *Lucia*, much to the scandal of the less enthusiastic portion of the audience, to whom the "Yodel" was inconsistent with Donizetti's music and the plot of the opera. His extraordinary reception at the theatre turned his head, a surfeit of macaroni upset his stomach. In a short time the poor baritone was prostrate with fever and indigestion. In vain he disregarded the first symptoms of indisposition, and continued to eat and sing: every round of applause increased his excitement, every mouthful of food made him worse. He complained to no one, but his flushed cheeks and swollen appearance were the subject of general remark. At length the fever affected his brain. One night, when everybody was in bed, the whole hotel was aroused from slumber by his singing the "Yodel" song at the top of his voice. Upon the door of his room being opened, he was found with blanket thrown across his shoulders (to imitate a Swiss peasant's costume), in bare legs, and a night-cap, singing and gesticulating most violently before the looking-glass, which he had placed upon the floor with two candles in front of it. Means were at once taken to get him into bed. The basset-cook, who slept in the adjoining room, declared he knew well enough what remedies to adopt to render it unnecessary to send for a medical man. He forthwith took his patient in hand and subjected him to the following extraordinary course of treatment.

Two large mustard poultices were applied to the calves of his legs, and two to the soles of his feet; the night-cap being removed, a smooth shining scalp was presented to view—a sort of broad, bony, uncultivated desert, with not a single hair to break the monotony of its expanse. A large piece of brown paper steeped in vinegar, and perforated with innumerable holes, was placed upon his crown and forehead, which covering made the broad, bony desert look like a round of *à la mode* beef, the holes, the highly polished skin shining through them, making the likeness more striking by their resemblance to bits of bacon. Having completed these applications, the basset, who apparently was as great an adept in pickling a baritone as he was in cooking macaroni, begged one of the bystanders who stood round the bed watching the operations with the greatest possible interest (a strange group we formed, every one with a candle in his hand, and in night attire), to fetch a nail-brush! For what purpose such an article could be required at such a moment, puzzled every one who heard the request. Many nail-brushes were brought, and curiosity gratified by one being used upon the invalid's chest, which, as may be supposed, quickly became inflamed by such an unusual means of friction. The lookers-on winced at the vigorous efforts of the basset. Not so the baritone, upon whom the rubbing, or more properly the scrubbing, had at first but little effect. He continued yodelling as well as he could, lying on his back, and every now and then would make an attempt to bow to the audience, to whom he imagined he was singing. At length the poultices beginning to tingle, the vinegar to cool his head, and the smart pain inflicted by the brush, gradually restored him to consciousness. He began to speak rationally, and to recognise those around him. Could he have seen the figure he presented, with his *à la mode* beef head, and the poultices upon the lower extremities, he might, I dare say, have relapsed, from sheer fright, into his former state. This danger was averted by the applications being removed. However, after a short time he began again to wander, and attempted the "Yodel" once more. It was but feeble compared to the former outburst. Some more brown paper was prepared, and the amateur doctor recommenced using the nail-brush, this time extending the scrubbing to other parts of the body besides the chest. A powerful dose of medicine was also administered, and in the course of a few hours a decided change for the better was observable in the invalid. He improved daily, and soon became anxious to make his re-appearance, having heard that it was contemplated by the Impresario to engage another baritone to supply his place. This idea nearly made him ill again. The fear of somebody else coming to imitate

ST. JAMES'S HALL.—Easter Monday.—A troupe of six Swiss national singers, all ladies, who have obtained a continental celebrity as the "Schweizer Sänger Gesellschaft," has been engaged by Mr. Mitchell of Bond Street, and will appear under his auspices on Monday evening next, at the minor St. James's Hall.—During Easter week performances will be given twice daily.

the "Yodel," and rob him of his laurels, haunted him night and day. He insisted upon being allowed to sing. His Doctor the basso consented, stipulating that he should not attempt the Swiss song or look at macaroni for a fortnight. He was announced to appear in his original character in *Linda di Chamouni*. Would the galleries allow him to omit the famous "Fol-di-rai-ti?" Had they perhaps forgotten it? — not a bit. They would not even wait until the scene where it used to be introduced, but insisted upon his singing it the moment he came upon the stage. Excuses in dumb show were of no avail; the opera was not allowed to proceed without the song being sung, and sung it was, with even greater success than ever.

Those who demanded it so vociferously little thought what an effect their applause had had upon the singer. How it had nearly turned his brain, and obliged him to submit to the violent remedies just described. The medico-basso-cook, or cook-medico-basso, whichever may be the most correct form of expressing the various accomplishments so felicitously combined in this most useful member of the touring party (I am almost inclined to believe he was least proficient in the basso line), accompanied the convalescent baritones to the theatre, and stood at the side scenes to watch his re-appearance before the footlights. Upon hearing the forbidden song demanded, his pantomime was most expressive of displeasure should the baritone attempt to break his promise. But in vain. In vain he threatened; the galleries would have their way, and the medico-basso-cook, or cook-medico-basso, was disregarded. He had his revenge, however, in private life, and kept his patient on low diet for a very much longer time than was necessary, as a punishment for his breach of promise as regarded the song.

The series of Italian operas in Dublin having terminated, the party prepared to go on to Cork, where, according to the newspaper paragraphs which announced the fact, "the enterprising manager of the Theatre Royal, Dublin, had arranged to give three operatic performances, supported by the most distinguished artists." Compared to the ease and luxury they had enjoyed since their arrival in Ireland, this journey entailed great labour and trouble upon the party. It was with no little consternation they learned that the train started early, and that they must be up and about by eight o'clock in the morning, an hour apparently before unheard of by some of the travellers. They retired to rest sooner than usual the night previous, in order to prepare for such exertion. The hotel was astir betimes. At seven o'clock the bustle of departure commenced, and increased to an alarming pitch until the last cab, carrying the Impresario and the conductor, drove off to the railway station. The basso-medico-cook was the first to come down to breakfast. He had undertaken to call the rest, and before doing so, fortified himself against all emergencies, by making a hearty meal undisturbed by any intruders. This done, he proceeded to fulfil his promise, and to pull the more sleepy of his companions out of bed. His patient, the baritone, he helped to dress, as well as to drink a cup of chocolate, which had been clandestinely brought into the room by "boots," whose admiration of the "Yodel" was unbounded. The basso-medico-cook declared chocolate contrary to his *régime*, and likely to necessitate another course of brown paper and mustard poultices. One by one the tourists assembled at the breakfast-table, all more or less sleepy. The sallow-faced Frenchman seemed particularly so, and looked more yellow than ever, his countenance being moreover slightly tinged with green. I used to wonder how he got such an extraordinary colour, and whether he washed in cod-liver oil to attain that peculiar plaster-cast sort of complexion. Alphonso was the only talker of the party. He was as cheerful as though early rising was his great delight, and a treat of unusual occurrence. Amina's mother did not altogether appreciate his good humour, but was, nevertheless, obliged to laugh outright at some of his jokes. It was, perhaps, for this reason that she made an observation, the only one she had ventured for some days, to the effect that there was a time for all things, and that now everybody ought to be eating their breakfast instead of talking and playing the fool: a remark to which Alphonso replied by offering the good old lady another chop and half a dozen eggs. Lucrezia made her appearance when the others had nearly finished breakfast. She evidently did not approve having been disturbed at such an hour. Not that she was decidedly out of humour, but in that frame of mind apparently when the slightest accident would have made her so. At such a

moment it is advisable for the enterprising Impresario (if he happen to be travelling with the party) to keep out of the way. His presence might have an irritating influence upon his prima donna, he being looked upon as the sole cause of all the inconvenience and annoyance. It is for his benefit alone that all the trouble is incurred; moreover, he it is who arranges the departure of the train at such an unreasonable time; he is also to blame if the waiters are not prompt in their attention, and it is his fault and none other's, if the eggs are boiled too hard. Yes, my dear friend, for your own peace of mind, and the tranquillity of everybody concerned, it is better you should avoid meeting Lucrezia under such circumstances. Leave her alone, and she will eat her breakfast quietly, and be quite herself again by twelve o'clock. Gennaro, of course, was the last to appear. As usual, he had given himself so many minutes to dress, so many to take a cup of tea, and had timed the distance from the hotel to the railway station to the greatest nicety. He came into the room for his cup of tea, when everybody else was ready to start, and sat down to table with his watch before him, determined not to be hurried. The party moved off in detachments, and finally all reached the railway station. Here they were joined by the manager of the Theatre Royal and his body of retainers, consisting of choristers, musicians, scene painters, one or two trusty box-keepers, and his private secretary,—the latter, a very remarkable person, well deserving especial notice. The private secretary in this, as in a former instance, was of the gentler sex. Why theatrical managers generally employ female secretaries, is a question which I have not been able to answer to my own satisfaction. She was middle aged, or rather of that age which defies a definite opinion. From her appearance she might in her youth have been some theatrical property, or pantomime trick which the manager had made serviceable when no longer useful on the stage. Her occupation during the day (at least I never found her doing anything else) was to count the checks and receipts of the night before. With what patience she used to pick up those metal counters, and pile them into so many little hillocks along the manager's table! At night she wandered about the stage, as gaoler of the private boxes, the keys of which used to hang in a tremendous bunch from her waistband, and rattle fearfully. She was an important person, that private secretary on an opera night, when she had it in her power to pass you on to the stage to have a look at the Italians. At least so thought, I dare say, many a young, theatre-going Hibernian, who fostered a hopeless passion for the prima donna of his choice. The secretary at the railway station seemed as if she missed her daily checks, or rather the counting of them, for she had brought them with her. They were in a tin box which the good soul guarded most carefully. It might have contained so many golden coins, such was the attention with which she looked after it. There was a great crowd and great confusion at the railway, the prima donna's many prodigious trunks, bigger than any I ever saw before or since, each one large enough to live in, the cases containing the theatrical dresses, numerous stage properties, and choice bits of scenery not to be found in Cork, and which seemed ashamed to be seen by daylight, to say nothing of the double basses and other trifles, made the personal baggage of the opera party most formidable, and were the cause of a vast amount of swearing on the part of the porters. A compartment was secured for our tourists, who had provided themselves with draught-boards, chess-men, a pack of cards, and other means of amusement to pass the time away. The last bell was rung, everybody took their places, the train moved slowly out of the station. An hour did not elapse before anxiety was evinced by the party generally as to where they would lunch or dine. No satisfactory information could be obtained on the subject until the cook-medico-basso, who had taken a carriage for himself and his patient the baritone, in answer to inquiry, passed word that he, in his capacity of purveyor to the party, had foreseen the necessity of refreshment on the road, and brought an ample stock of provisions. He ratified this statement by holding a roasted fowl and a mysterious paper-bag out of the window. This prudence met with great approbation, particularly from Amina's mamma, who twirled her thumbs and smiled happily, declaring the basso to be the most good-natured fellow in the world. She had had a better view of the fowl and the mysterious bag as they were held out of the window than the rest of the party. Any fear of starvation being thus removed, various games were

commenced among the travellers. Gennaro set up his railway chess-board and challenged Alphonso to a trial of skill, in which neither displayed any very great prowess, although both were as serious over the matter as though their lives depended upon the result. Gubetta and the Frenchman began a game at écarté, in which there was decided superiority evinced on the part of sallow face. Lucrezia looked on at the chess-board for a short time, but then went off into a doze, which lasted until it was disturbed by the fowl and mysterious bag being thrust in at the window from the next carriage by means of a stick. The games were at once abandoned in favour of the more substantial amusement thus offered. The fowl was forthwith torn limb from limb, and divided between the three ladies and Gennaro. The mysterious bag was opened, and found to contain the remains of what once had been a pigeon pasty, but now was an indescribable mass of jelly and pie-crust.

A request was passed to the basso for a fork. He had not got one, but handed out a bottle of claret instead, which was readily accepted, and drank out of a silver mug providentially found in Lucrezia's dressing-case.

The luncheon, notwithstanding the primitive mode in which it had been served, was a great success, and put everybody into good humour. Anima's mother declared she enjoyed it immensely, and in fact could not be persuaded to leave her chicken bones, which she took up a second time, having had a very fair share of the pigeon pie between whiles. At length everything was consumed, and nothing left of what the basso had provided except the greasy bag and the empty claret bottle. These were handed back to him in token of how his provisions had been appreciated. Eating being over, chess and écarté were again resumed, and lasted until the players were tired out and took to smoking instead.

In due time the train reached its destination. The party arrived at the Imperial Hotel, Cork, somewhat knocked up with their long journey from Dublin.

ANTEATER.

MUSICAL FESTIVAL AT BARMEN.*

THE taste for music has increased during the last ten years in the Wupperthal. When rebuilding the casino last year, Elberfeld did not forget a spacious concert-hall which was inaugurated by a two days' musical festival, and, on the 25th and 26th February of the present year, Barmer also opened a magnificent music-room, which forms part of the new building belonging to the Concordia Society, and is a great ornament to the town.

The hall has been erected at a cost of more than 40,000 thalers, which the society procured at only two per cent. interest, with a sinking-fund at one per cent., by means of contributions, and an increase in the rate of subscription. The most important feature in the hall is an organ at the end. This organ has four-and-twenty stops, three manuals and a pedal, and comes from the celebrated manufactory of Herren Ad. Ibach and Sons, in Barmer. It is a magnificent work, which alone cost six thousand thalers, the voluntary offering of the musical inhabitants of the town. Where a love for music contributes so liberally towards the prosperity of the art, we shall find, also, a conviction that the influence of music upon the heart and disposition must be numbered among the most efficacious instruments of education, civilisation, and that moral ennoblement of man, which, reposing upon the spirit and truth of Christianity, does not—by restricting itself to dogged belief in the mere letter—forget love to one's fellow-creatures, or that delight in God's creations and in the Ideal, by means of which art raises us above everyday life.

The new hall is 103 feet long, 46 feet broad, and 35 feet high. It is built very tastefully, in the antique style, and when brilliantly illuminated by forty stars, each provided with eight gas burners, and suspended by a gilt pipe, produces a most striking effect on the spectator immediately he enters. If it were only ten or twelve feet longer, it would without doubt, be one of the very finest concert-rooms in Germany. There is, however, room enough, if such a course should be deemed advisable, to lengthen it at some future time. Its acoustic qualities, also, are so good, that in the adjoining smaller hall the music can be heard nearly as well as in the large hall itself. In a niche in the middle of the side wall, opposite the row of windows, there is a colossal bust of the King, upon a marble column. On either side there are two mirrors, eleven feet high, in gilt frames, the gift of a musical amateur,

residing in France, but born in Barmer. The middle of the end wall is occupied by the organ, which is placed between two Corinthian columns. Five caryatides support the architrave, while between them are forty of the principal organ pipes, of English pewter. Directly opposite, and above the three entrances to the hall, there is a gallery, projecting from the wall, although only four or five feet.

The concert on Saturday, the 23rd February, commenced with Beethoven's overture, *Zur Weise des Hauses*, Op. 124. After the overture, Herr C. Siebel spoke a prologue, in which he introduced the five priests of the temple of the German Muses : Bach, Handel, Haydn, Mozart, and Beethoven, and referred, in very eloquent terms, to the object for which the hall was erected. Handel's *Messiah* was now given, in almost its entirety—only a few pieces being omitted—for the first time in Germany with an orchestra and organ accompaniment in a music-hall. Herr Kranz conducted, and, in the successful performances of one of the masterpieces of German composition, reaped the reward of his untiring efforts in the cause of art. Herr Carl Schneider, from Wiesbaden, Herr Schiffer, of Cologne, Mlle. Francisca Schreck, of Bonn, and Mlle. Marie Büschgens, of Crefeld, acquitted themselves admirably in the solo parts.

On Sunday, February 24th, the programme included Beethoven's *Leonora Overture*, C. M. von Weber's *Jubel Overture*, and songs by the soloists we have mentioned above. In addition to this, Franz Seiss played Mendelssohn's violin-concerto, and his younger brother, Isidor, the pianoforte-concerto, in E flat major, of C. M. von Weber.* The whole proceedings, on both days, went off with the greatest *éclat*.

SACRED HARMONIC SOCIETY.

(Communicated.)

THE Annual General Meeting of the Society was held at Exeter Hall last week. The report stated that the amount received for subscriptions during the last year was 1505*l.* 14*s.* After allusion had been made to the increased regularity of attendance at rehearsals, which the committee considered indispensable to progress, the Orpheonist Concert was thus noticed :—

"A most interesting event, in connection with the last year's proceedings, was the concert, on the 29th of June, given by the Society to the Orpheonists of France. The members will, doubtless, have in their recollection, that this body of vocalists—mostly amateurs—visited England specially to give some of their part-song performances at the Crystal Palace. Numbering between 2000 and 3000, and selected from upwards of 160 of the Choral Societies of France—many coming from as far south as Lyons and Bordeaux—they produced an enthusiasm in the minds of the English people almost without parallel. This country not possessing any musical institutions supported by aid from the Government, the committee, considering that it would not be satisfactory to permit this large number of intelligent and enthusiastic votaries of the musical art to leave the country without some appropriate compliment, felt it incumbent upon the Sacred Harmonic Society, as occupying the leading musical position in the metropolis, to give a special performance, mostly of Handel's music, to their foreign fellow-lovers of the art, which took place in Exeter Hall, on Friday, 29th June. It is only requisite for the committee to remind the members of the extreme enthusiasm with which this performance was received by the Orpheonists, to induce a conviction that the occasion was one which commended itself to every one present, and, in the opinion of the committee, it was also one of the most gratifying events in the history of the Society."

The following allusions were made to the library :—

"The greatly increased extent of the library, together with the very considerable additions made during the last few years to the stock of orchestral music, having rendered the space hitherto occupied for their accommodation insufficient for that purpose, an extra room adjoining to the Society's offices in Exeter Hall has been taken and fitted up for the reception exclusively of the library, the cases formerly occupied by which are now appropriated to the orchestral music. It may not be out of place here to remind the members that, unlike the ordinary usage of Musical Societies, no portion of the scores and separate parts required for use in the orchestra at the Society's rehearsals and performances, is considered as belonging to the library, properly so called; but that the stock of orchestral music, and the very large and valuable assemblage of music and works

* The same which was recently performed by Miss Arabella Goddard at the first New Philharmonic Concert.

* From the *Niederrheinische Musik-Zeitung*.

relating to music, commonly designated as 'The Library,' are completely distinct collections."

The choral practices of the "London Contingent," the famous 1600, naturally elicited remark:—

"Having in view the recurrence of a great musical festival in the year 1862, as alluded to in the last annual report, the Committee have continued the great choral meetings of the Handel Festival Choir. It is so manifest that the greatest possible advantage to future festivals must arise from the continued practice and association of this large body of chorists, that no further comment on the desirability of their continuance can be requisite. It is, however, important to note that great present advantage also results to the Society, from the opportunity gained of recruiting its ranks by selection from so large a body of vocalists. The knowledge which the vocal superintendents acquire of the capabilities of those intrusted to their supervision, enables them to make choice of thoroughly practised amateurs; and at no time have the great vocal rehearsals been of more general service to the Society than during the past year. At the beginning of the present season the lists of the 1600 members composing the choir were carefully revised, and all vacancies in the number filled up, after careful trial of each applicant. As this course has been rigidly followed since the establishment of the choir, it results that a degree of efficiency may be looked for in the coming festival far beyond that of its predecessors."

It then transpired that the Crystal Palace Handel Festival commemorations were likely to be constituted (like the provincial music meetings) triennial:—

"The mention of the choral rehearsals naturally leads to special reference to the great triennial musical festival which it is intended to hold at the Crystal Palace in the summer of next year, and with a view to which the rehearsals have been continued. It is with much pleasure the committee acquaint the members that the arrangements between their own body and the board of the Crystal Palace Company have within the last few days been completed, and that steps will at once be taken to place the subject under public notice. The committee of the society are, equally with the directors of the Crystal Palace, alive to the necessity for combined and strenuous exertion, in order, if possible, to render the festival of 1862 even still more successful than the festivals of 1857 and 1859. The committee feel that they have no easy task before them in attempting to outrival the 1859 festival. They are perfectly conscious that the efforts of the unparalleled body of musical executive talent then assembled to do honour to the mighty name of Handel, cannot easily be outvied. They have entire faith, however, that with the improved organisation brought about by long-continued association, from the general increased musical knowledge of those who may be chosen to take part in the festival, from the spread of musical societies in England and other countries, and from the experience gained by the committee in organising the three memorable choral events of the age, viz., the opening of the Crystal Palace in 1854, and the Handel festival of 1857 and of 1859, far greater musical efficiency may be realised than on any previous occasion. The acoustical arrangements of the centre transept of the Crystal Palace—immensely improved as they were in 1859—are still capable of further development. When these shall have been perfected, there exists no doubt whatever in the minds of the committee that, aided by the indomitable energy and the unrivalled talent of their conductor, the coming festival will be worthy of the memorable year in which it is to be held, and the members of the Sacred Harmonic Society may be led confidently to anticipate that they will be able to offer to the representatives of the nations assembled at the International Exhibition, in 1862, such a series of musical representations as could be offered in no other country or place."

More about the International Exhibition:—

"The members of the Society have, no doubt, in their recollection, the vote of the special general meeting held in May last, by which the sum of 1000*l.* was agreed to be guaranteed to the commissioners of the International Exhibition of 1862. All preliminaries having been arranged, the deed of guarantee has been duly signed by the treasurer, on behalf of the Society; and it is with pleasure the committee are able to announce that the amount of the guarantee fund now exceeds the sum of 325,000*l.*

* * * * *

"The committee, in allusion to the announcements which have been made public as to the recognition of music as an art in the International Exhibition of 1862, state their opinion to be, so far as the views of the promoters of the exhibition could be ascertained, that no satisfactory issue would be likely to follow the proposed attempt, particularly if it

was intended to undertake musical performances concurrently with the exhibition. The committee appeal to the experience they have gained in musical arrangements generally during the past quarter of a century as justifying them in thus early expressing their opinion."

The success of *Elijah* last year warrants the production of the *Creation* on the same scale:—

"The committee beg to announce that, with a view to keeping alive the interest in the 1862 festival, they have made arrangements with the directors of the Crystal Palace for a great performance of the *Creation*, on Wednesday, 1st May, on a similar scale to the performance of *Elijah* last May. And they indulge the anticipation that as great an amount of success will attend the proposed performance as resulted from that of last year."

The audited accounts of the Society for the past year were found to include, on the payment side of the account, some unusual items of expenditure (beyond the ordinary annual expenses), viz:—

	£ s. d.
Purchase of £1000 Consols for Benevolent Fund, per vote of General Meeting	948 15 0
Purchase of Handel Statuettes for Festival Committee, per vote of General Meeting	315 0 0
New Cushions for Reserved Seats	309 1 10
Fittings and Furniture for New Library with Office Expenses, &c.	265 10 9
	<hr/> £1,838 7 7

This extra expenditure had occasioned a necessity for selling out during the past year 1000*l.* Consols, part of the Society's invested stock. The balance in hand at the commencement of the account was 1,534*l.* 9s. 11d. After payment of the entire expenses of the year, including those of a special nature above mentioned, the balance in hand at the close of the year was 421*l.* 5s. 4d. Independently of which balance, the property of the Society might be estimated as follows, viz.:—

	£ s. d.
New 3 per Cents.	1,750 0 0
Three per Cent. Consols.	2,250 0 0
	<hr/> 4,000 0 0
Estimated value of Library, Stock of Music, Copyrights, Furniture, Fittings, &c.	4,000 0 0
	<hr/> £8,000 0 0

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After the usual complimentary votes to the officers of the Society and the election of the committee, a special resolution was passed, voting one hundred guineas to the Hullah Testimonial Fund.

MISS LOUISA PYNE'S BENEFIT.—In our notice of Miss Pyne's benefit last week, the name of Mr. Harrison was, by a typographical error, printed for that of St. Albyn, whose performance of the part of Tonio, in the *Daughter of the Regiment*, obtained him such unanimous and well-merited applause.

MADAME ROSA CSILLAG.—This eminent artist has arrived in London, to fulfil her engagement at the Royal Italian Opera, Covent Garden. The Viennese papers speak of her last appearance at the Kärntnerthor Theatre, in *Trovatore*, on Saturday last, as a remarkable scene of public excitement and expression of regret at the departure of such a favourite. On this occasion it would appear that all "rules and regulations" were set at defiance, contrary to the laws of the Imperial Theatres, which forbid any artist "de reparaître après la fin du spectacle sous quelque prétexte que ce soit, et surtout d'adresser la parole au public." (Art. XIX.) Mad. Csillag was recalled innumerable times after the opera, and in a short speech, almost inaudible from her emotion, bade farewell to an audience before whom she made her first appearance on any stage, about ten years ago, and since which her name has always been the most attractive of the artists forming the Opera Company at the Kärntnerthor Theatre.

From a DAVENTRY journal we learn that Mr. Walter Tilney, a pupil of Mr. Sparks of Leeds, has just been appointed organist and choir-master of the parish church and of St. James's.

S T. J A M E S'S H A L L ,
 (REGENT STREET AND PICCADILLY.)

MONDAY POPULAR CONCERTS.

FOR THE BENEFIT OF
M R. C H A R L E S H A L L E .

THE SIXTEENTH CONCERT OF THE THIRD SEASON
 (57TH CONCERT IN ST. JAMES'S HALL)

WILL TAKE PLACE
 ON MONDAY EVENING, APRIL 8, 1861,

The Programme, Vocal and Instrumental, will again be selected from the Works of
 VARIOUS COMPOSERS.

P R O G R A M M E .

* PART I.—Quartet in E major, Op. 59, MM. VIEUTEMPS, RIES, SCHREURS, and PAQUE—Harp; Song, "Now summer hath departed," Miss BANKS—Duisse; Song, "Dalia sun pice," Mr. SIMS REEVES—Mozart; Sonata Appassionata, Op. 57, Mr. CHARLES HALLE—Beethoven.

Part II.—Sonata in F, Op. 24, for Violin and Pianoforte, Mr. CHARLES HALLE and M. VIEUTEMPS—Beethoven; Song, "The Hunter's Song," Mr. SIMS REEVES—Mendelssohn; Impromptu in B flat—Schubert; Valse in A flat, Mr. CHARLES HALLE—Chopin; Song, "Ave Maria," Miss BANKS—Schubert; Quartet for Pianoforte, Violin, Viola, and Violoncello, Mr. CHARLES HALLE, M. VIEUTEMPS, M. SCHREURS, and M. PAQUE—Mozart.

Conductor — MR. BENEDICT.

To commence at Eight o'clock precisely.

Front Sofa Stalls, 10s. 6d.; Sofa Stalls, 5s.; Balcony, 3s.; Unreserved Seats, 1s. Tickets of Chappell and Co., 50 New Bond Street; Cramer, Beale, and Chappell, 201 Regent Street; Keith, Prowse, and Co., 48 Cheapside; Mr. Austin, at St. James's Hall; and of the principal music-sellers.

S T. J A M E S'S H A L L .—M R. C H A R L E S H A L L E ' S BEETHOVEN RECITALS.—Mr. Charles Halé beggs to announce that he intends giving EIGHT PERFORMANCES of CLASSICAL PIANOFORTE MUSIC, in the large Room of St. James's Hall, on the afternoons of the subjoined dates:—Friday, May 17th; Friday, May 24th; Friday, May 31st; Friday, June 7th; Friday, June 14th; Friday, June 21st; Friday, June 28th; and Friday, July 5th.—To commence each at Three o'clock precisely.

The Performances will be exclusively devoted to the Sonatas composed by Beethoven, for Pianoforte without accompaniments—the whole to be introduced in regular succession, according to the original order of their publication, for which the numbered "Operas" respectively assigned to them are warrants. The universal popularity of these works in England, as elsewhere, and their admitted superiority to all other compositions of the class to which they belong, support Mr. Halé in the belief that such an uninterrupted presentation of the entire series may elicit the attention both of students and of connoisseurs. Many of the Sonatas never having been publicly performed, though familiar to professors, are unknown to the majority of amateurs; and some of these are quite as worthy admiration as others which, owing to their frequent appearance in concert programmes, have obtained unanimous acceptance.

As exemplifications of the gradual advance of their composer's talent, from its early stages to its ripe maturity, the Pianoforte Sonatas of Beethoven may be consulted as advantageously as the Quartets or the Orchestral Symphonies. They begin at the commencement of his genius, and, only with a conspicuous part in his "Second," and extend far into the meridian of his "Third." Not less than Thirty-two in number, great enough of them to illustrate, more or less pointedly, every phase of the great musician's artistic progress; and, if merely regarded as a series of compositions for a single instrument, in variety, beauty, and originality, they stand wholly unparalleled.

At each of the Eight Performances two Vocal Pieces will be introduced. The Programmes will contain descriptions, historical and analytical, of the Sonatas as they occur. The object aimed at in these descriptions—from which criticism will, as a matter of course, be excluded—is not to guide the taste, but to assist the appreciation of the audience.

Prices of Admission:—Sofa Stalls (numbered and reserved), for the series, 2s. 2d.; single ticket, 10s. 6d. Reserved Seats (Balcony and Area) for the series, 1s. 11s. 6d.; single ticket, 5s. Unreserved Seats, for the series, 1s.; single ticket, 3s.

R O Y A L I T A L I A N O P E R A , C O V E N T G A R D E N .

FIRST NIGHT OF THE SEASON.

On TUESDAY next, April 2,

L E P R O P H E T E .

Principal Characters by Mad. CILLAG and Mlle. CORBET, Signor TAGLIACICO, ZELGAR, NERI BARALDI POLONINI, ROSSI, LUCCHESI and TAMBERLIC.

The Opera commences at half-past 8.

To Correspondents.

E. W. F.—Next week.

Death.

On Tuesday, the 26th inst., at 22 Warwick Street, Regent Street, Henri Laurent, of atrophy, in the 34th year of his age.

NOTICES.

To ADVERTISERS.—Advertisers are informed, that for the future the Advertising Agency of the THE MUSICAL WORLD is established at the Magazine of MESSRS. DUNCAN DAVISON & CO., 244 Regent Street, corner of Little Argyll Street (First Floor). Advertisements can be received as late as Three o'clock P.M., on Fridays—but not later. Payment on delivery.

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To PUBLISHERS AND COMPOSERS.—All Music for Review in THE MUSICAL WORLD must henceforward be forwarded to the Editor, care of MESSRS. DUNCAN DAVISON & CO., 244 Regent Street. A List of every Piece sent for Review will appear on the Saturday following in THE MUSICAL WORLD.

To CONCERT GIVERS.—No Benefit-Concert, or Musical Performance, except of general interest, unless previously Advertised, can be reported in THE MUSICAL WORLD.

The Musical World.

LONDON: SATURDAY, MARCH 30, 1861.

THE question of theatres *versus* music-halls appears to be set at rest for the present by Mr. Morton's withdrawal of his notice of appeal from the decision of the Lambeth magistrate. It is evidently illegal to play pantomimes at Canterbury Hall, and accordingly no more "Enchanted Hashes" will be served up by the spirited proprietor of that establishment to his patrons; or, at all events, not until next Christmas, when it is just possible that the whole dispute will be renewed. In the meanwhile let us try and understand what the quarrel has been all about, and who has had the right and who the wrong side in it.

We find, from a recently-published letter of the plaintiff, in the case of Webster v. Morton, that "the summons was originally taken out to prevent the encroachment of saloons and music-halls on the exclusive rights of theatres, where," adds our beloved Benjamin, "the source of profit almost entirely arises from the permitting smoking and drinking."

"What! in theatres? smoking and drinking in theatres?" the reader naturally exclaims.

No! for a somewhat explanatory "which" follows, and certainly not one moment before it was wanted.

"Which," says the amiable adversary of Morton, "cannot take place in a theatre, nor is it desirable."

It is in saloons and music-halls, then, that smoking and drinking take place, and we think the representative of the London managers might as well have said so plainly and at once.

"I wish it to be clearly understood," continues the author of the letter in question, "that in proceeding against Mr. Morton, it was not because he was by any means the most offending against the law, but from his being the head of those species of establishments, in the same way that my name was used as being the oldest manager. Some music-halls and saloons have—though apparently not known to one gentleman who has written on the subject—not only acted regular farces, dog-melodramas, &c., but have expensive scenery, and were preparing to proceed much further; hence the reason of managers moving to protect their rights."

Here the question at issue between Mr. Webster and Mr. Morton is fairly defined. Are persons who hold no theatrical licenses justified in giving theatrical performances? The law can only answer in the negative; but then another

question presents itself, namely: "What constitutes a theatrical performance?" Certainly not the mere telling of a story, nor the exhibition of character by means of dialogue. Scenery, appropriate costumes, and all the external means usually employed to produce stage illusion, seem to us to be essential in a theatrical representation; and we are assured that, as a rule, the performances at music-halls (which, as they consist chiefly of operatic selections, ought to annoy, if any one, not our dramatic but our operatic managers) take place without either.

These music-halls seem to us to stand midway between regular taverns on the one hand, and theatres and concert-rooms on the other; and the important question to consider is, whether they take away more persons from the former or from the latter places of entertainment. If from the former, they do positive good; if from the latter, they just as certainly do harm. The matter cannot be decided experimentally; at least, it would be impossible for a Committee of Inquiry to institute an effective examination into the previous festive habits of the present *habitués* of music-halls; and, judging from our own circle of acquaintances, we can only say, that we never knew any one who went more than once to a music-hall, and that once purely as a matter of curiosity. We can understand, however, that a man wishing to spend a portion of his evening in smoking and drinking would rather, in a great many cases, take his glass of grog and his cigar at Weston's or the Canterbury than at some ordinary unmusical "public;" though we cannot understand a man wishing to see Mr. Fechter at the Princess's in *Hamlet*, or Mr. Boucicault at the Adelphi in the *Colleen Bawn*, and being kept away from either of those performances by the attractions of a music-hall. Doubtless, an evening at a music-hall would be preferable to an evening at Drury Lane if nothing but *Savannah* was to be performed, or at the Haymarket if the principal piece in the playbill was the *Babes in the Wood*; but so also would be stopping at home. Otherwise, though no great admirers of what are called "progress principles," nor of those who profess them, we fully believe that, in art, those who have once acquired a taste, however slight, for the good, are not afterwards to be satisfied with the bad; and that the cultivator of art, whether as a producer or as an appreciator, rises as surely from good to better, as the man who is addicted to vice sinks from bad to worse. We do not believe that Weston's or the Canterbury Hall will produce a large class of refined amateurs either of music or of the drama; but a few, enjoying the tolerably good performances of operatic pieces that, we understand, may be heard at those establishments, will, doubtless, from time to time, be led to go to the Italian Opera, where they may hear them played and sung to perfection. On the other hand, we cannot imagine any frequenter of the Italian Opera being tempted from such a performance (we will say) as we shall soon be able to hear in London of *Guillaume Tell*, by the ignoble inducement of a glass of brandy and water and a bad cigar (the cigars are sure to be bad), to be taken simultaneously with ill-assorted and indifferent music.

However, let us not be too hard on the artists engaged at these halls, many of whom, we are assured, possess considerable merit. Next week we shall probably go and hear some of them, and, in the meanwhile, we may remark that, if the singers and musicians of establishments where operas by Donizetti, Meyerbeer, and Verdi are executed—according to some trustworthy accounts that have reached us—very creditably and correctly, but where they are, at all events, executed somehow, so as to call forth the applause of audiences of a thousand and fifteen hundred people;—if

these singers and musicians, we say, are not worth listening to, then the myriads of amateurs with which London is infested, and of which every house possesses at least one specimen, ought to close their pianos and shut their mouths for ever and ever. It has often occurred to us that it is better to hear no music at all than to hear music only indifferently performed; but the enormous majority of mankind are decidedly of a very different opinion, and the performances at music-halls must at least be a great improvement on ninety-nine out of a hundred that are to be heard in private drawing-rooms.

We shall return to the subject next week, and in the meanwhile we strongly recommend any reader who, some Monday evening, may wish to devote a couple of shillings or so to smoking, drinking, and music, not to take them all three together at a music-hall, but to go, from eight to ten, to the Monday Popular Concerts, where he will hear the best chamber music possible, and afterwards to proceed to a respectable coffee-room, and there smoke and drink as much and as long as he can continue to do with his remaining twelvepence. A better plan still would, of course, be for him to save his remaining twelvepence for the concert of the Monday following.



FOR the first time since Herr Richard Wagner began to preach the "Art-work of the Future," he has made concessions.

In the opening scene of the second act of *Tannhäuser*, there is an air, sung by a herdsman, while *Tannhäuser* (and the audience?) are asleep. After the air sung by the herdsman comes (or came) *a trait de chalumeau*, executed upon the oboe, in which the learned M. Fiorentino detected a resemblance to a *chansonnette*—by who knows what composer of vaudevilles?—and familiar to the "*gamins de Paris*" as "*J'ai du bon tabac dans ma tabatière*." In the *finale* to the second act there is (or was) a "*trait de violons*" (we quote M. Paul Smith d'Edouard de Monnaie), "*éclatant dans les hauteurs de la chanterelle*"—like the last cry of an animal passing from life to death." In the *finale* to Act I., there is (or was) a "*meute (a pack) de chiens*" (of dogs). In the third act there is (or was) a re-appearance of Venus.

Well, on the night of the first representation of *Tannhäuser*, at the Imperial Opera in Paris, the "*trait de chalumeau*," which reminded M. Fiorentino of "*J'ai du bon tabac*," &c., the "*trait de violon*," which reminded M. Smith of a moribund pig, the "*meute de chiens*," and the "*re-appearance of Venus*," caused the audience to laugh—creating, in short, infinite merriment through the house. At divers rehearsals the excision of these same "*traits*" had been strenuously advocated; but the preacher of the "Art-work of the Future" was inexorable. He would consent to no changes, to no omissions. The evening of the first performance found him equally *entêté*; but the "*lendemain*," after a night's feverish reflection, found him softer. He yielded, in fact. The peccant "*traits*" were "*biffés*." Large curtainments, moreover, were practised in various *morceaux*. Lastly, a curtain of print gauze was dispensed with.

To what end were all these concessions made? The learned M. Fiorentino prophesied that they would be made; but no German or Germanised-Frenchman in Paris believed him. Nay, it was boldly stated that Herr Wagner had boldly stated that he would sooner allow his works to perish than his principles ("*Périssent mes ouvrages plutôt que mes principes!*") Nevertheless M. Fiorentino proffered a wager,

"I will bet" (said he) "Don Juan, Fidelio, Les deux Journées, Der Freischütz, Il Barbier, Guillaume Tell, Masaniello, and the Huguenots, against the Fliegende Holänder, Tannhäuser, Lohengrin, Tristan und Isolde and the Niebelungen (with which last M. Fiorentino is not yet intimately acquainted), that at the second performance the 'trait de chalumeau,' and that incredible fusée de violons, which at the first excited Homeric hilarity, will be suppressed." They were suppressed; and if any one had clenched M. Fiorentino's proffered fist, M. Fiorentino would have won his wager; but as no one did, he didn't—consoled himself, nevertheless, with the certainty of not having lost it.

"Tout aumônier est plus hardi qu'un page."

M. Paul de Saint Victor would not have presumed to offer such a wager; nor the editor of *La France Musicale*; nor M. Durillon d'Engelure; nor M. If. Was there, peradventure, a secret understanding between Herr Wagner and M. Fiorentino, that M. Fiorentino should publicly suggest to Herr Wagner a "constitutional," which Herr Wagner should privately swallow, and then publicly exhibit its "effects"? M. de Villemessant might have enlightened us on this point; but M. de Villemessant has bestowed his dressing-gown upon M. Jouvin, his slippers upon M. Charles Monsellet, his night-cap upon M. Jean Non-Jacques Rousseau. *Il a bien fait.*

Homme propose, Dieu dispose. Herr Wagner (for the first time), made concessions; but with what result? Read the subjoined *compte rendu* from the *Révue et Gazette Musicale de Paris* (March 24):—

"A second trial has come off, far from being more successful than the first. On the contrary, the public disapprobation was manifested with increased energy, and we do not recollect such another evening in the arena, ordinary so calm and serene, of our Grand Opera. We coveted a decisive judgment, and begged the judges to preserve a grave demeanour; but advice of this kind is easier to give than take. True that we can manage to dispense with hissing; but to avoid laughing is another affair; and, on the very first night, we involuntarily yielded more than once to the feeling which had irresistibly laid hold of the entire audience. On the second night precautions had been taken to guard against such inconvenient manifestations. The oboe solo after the 'Herdsman's song,'* the redoubtable *trait de violons*, the pack of hounds, at the end of Act I., and the re-appearance of Venus in the third were one and all suppressed. Curtailments, too, had been effected in various pieces, and the rose gauze curtain (so decorously shutting out a logical but undramatic contingency) sent back to the property-room. But, alas! nothing could save *Tannhäuser*. This time there was less laughter, perhaps, but a great deal more hissing; and for a plain reason—the applauders (*claque*?) being numerous, the vigour of the disapprobation was regulated by that of the approval.

..... "We have been assured, nevertheless, that Richard Wagner continues obstinate—attributes the check he has received in Paris to a cabal organised against him by his enemies. In his double capacity of poet and composer, the author of *Tannhäuser* is, doubtless, furnished with a double dose of pride, and should, therefore, perhaps, be accorded a double amount of indulgence. This last we willingly extend—nay, we can even pity him, for we know of nothing more sad and hopeless than the fatuity, too common now-a-days, which induces authors to contemplate and admire themselves in their works, and to pronounce in a tone of sovereign authority, without the slightest deference to public opinion, that those works are good. *Et vidit quod esset bonum.*

"The second performance of *Tannhäuser* merely served to bring out in still bolder relief the talent and courage of the singers, who had to answer in person for the sins of the composer. The tenor, M. Niemann, especially distinguished himself in this painful struggle, and the audience took care to make him understand his reputation was not at stake. Mads Tedesco and Marie Sax, MM. Morelli, Cazeaux, Coulon, and the rest, equally deserved protection from the storm of disapproba-

tion which, even the august presence of their majesties, the emperor and empress, was powerless to allay.

"PAUL SMITH."

Well did Herr Wagner designate the Parisians "those unbelieving and thick-headed people," &c. This was in his chapter on Berlioz, in the famous book called *Oper und Drame*, a translation of which, from the pen of Mr. J. V. Bridgeman (most impartial of translators), appeared in the independent columns of the *MUSICAL WORLD*. By the way, there was a passage in this chapter which we remember to have greatly struck us at the time. It related to Berlioz:—

"It certainly was not the reputation of a mere mechanical inventor that excited Berlioz at the beginning of his career. A really artistic impulse lived within him, and this impulse was burning and consuming in its nature. That in order to satisfy this impulse, by means of what was unhealthy and inhuman in the tendency, we have already discussed minutely, he should have been driven to such a length, that as an artist he must perish in mechanics, and as a supernatural fantastic enthusiast, sink into an all-engulfing materialism—this, besides setting him up as a warning, renders him so much the more lamentable example, inasmuch as, even at the present day, he is still devoured by really artistic yearning, while he already lies irretrievably buried beneath the ruins of his own machines." (*Opera and Drama, Book i. chap. 5.*)

Might not the foregoing, by a slight application of the "*tu quoque*" be reasonably applied by Berlioz to Herr Wagner himself?

OUR well-informed contemporary, the *Niederrheinische Musik-Zeitung*, returns again, in his number of March, to the subject of Beethoven's *Prometheus*. We translate as much of his article as bears immediately on the matter under consideration:—

"The first pianoforte arrangement of this music appeared at Vienna soon before the performance of the ballet (March 28th, 1801). It now sells before us, and bears the title, 'Gli Uomini di Prometeo, Ballo per il Clavicembalo o Pianoforte, composto e dedicato a sua Altezza la Signora Principessa Lichnowsky, nata Contessa Thun, da Luigi van Beethoven. Opera 24. In Vienna presso Cappi e Cia.' Price 3 fl. 36 kr. (56 pages oblong folio).

"According to a letter, which accompanies the work, kindly sent to us by A. Schindler, Beethoven, when giving him this copy, said in relation to its completeness, 'This is all.' That he," continues Schindler, "assisted in making this arrangement, I heard him say afterwards. And as to the bad style of the title-page, he himself scolded about it:—'Ballo per il clavicembalo!' In those days he was an out-and-out Italian, and continually 'breaking the language on the wheel'; it was in the 'Giulietta Guicciardi' epoch, 1801. Our thanks are due to M. Thayer for certainty in regard to the year of Beethoven's life in which that catastrophe fell, the same in which the three letters to the beloved one were written, letters which have for date only the day of the month, but not the year. Thayer has examined all sorts of church records in Vienna for the year and day of the marriage of Giulietta with Count Gallenberg, and discovered that it took place in 1801. 'Hitherto this date has been given much later—as 1805 or 1806: Schindler, also, in the new edition of his work, is of opinion that it was in 1803. According to Thayer's discovery, then, it was in Beethoven's thirty-first year. (Compare Schindler, 3d edition, vol. i. page 93 et seq.)

"The *opus* number, 24, on the title of the pianoforte arrangement, gives us also a clue to the time when the *Prometheus* was composed (the number in the catalogues of Beethoven's works being given falsely Op. 43). Moreover, the sonata in F, for pianoforte and violin, appears as Op. 24, and in fact appeared—published by Mollo in Vienna—also in 1801.

"The ballad, then, belongs to the period of Op. 20 (the septet in E b); Op. 21 (the symphony in C); Op. 22 (the sonata for pianoforte in B b); Op. 23 (sonata for pianoforte and violin in A minor); Op. 24 (already mentioned); Op. 25 (serenade for flute, violin, and viola); Op. 26 (the sonata for pianoforte in A b); Op. 27 (the two sonatas 'quasi fantasia,' of which No. 2 is that in C # minor:—'Alla Contessa Giulietta Guicciardi,' familiarly known as the *Mondschein's-sonate*.*)

* M. Fiorentino's "trait de chalumeau."

* The *Moonlight Sonata*.

M. Thayer, however, who has seen the remarks of our contemporary, requests us to correct a misconception, which appears in the above-cited portion of Herr Schindler's letter to the *Niederrheinische Musik-Zeitung*. "If Herr Schindler" (he writes) "will turn again to the notes of our conversations last autumn in Bockenheim, he will see that he has confounded the date of the letters to Julia Guicciardi, which were written in the summer of 1801, with that of her marriage to Count Gallenberg, which was celebrated, Nov. 3, 1803, a few days before she had completed her nineteenth year. Whatever may be the true date of the 'catastrophe'—as Herr Schindler names it—that is, the rejection of Beethoven for Gallenberg by the young lady, the composer appears to have been upon good terms with the family down to June or July in 1803, if his going with the once celebrated mulatto violinist, Bridgtower, to dine with a Countess Guicciardi be any proof of this. I know of no family in Vienna of that name, at the time, except the one to which Julia belonged."

CRYSTAL PALACE.—The order which prohibited the opening of the theatres in London on Saturday se'nnight, in consequence of the death of the Duchess of Kent, did not extend to the Palace at Norwood, for the Saturday concert took place as usual. The feature of the programme was a pianoforte concert by Mr. Henry Baumer, a King's Scholar of the Royal Academy, a selection from an oratorio of whom occasionally is performed at the Crystal Palace orchestral concerts. A composer naturally takes all possible pains with the performance of his own work, but the firm, clear, and decided pianoforte playing of Mr. Baumer should not be passed over without a word of acknowledgment. The *pièce de résistance* of the concert was Schumann's fourth symphony in D minor. With many gleams of the poetic beauty which is never totally absent in Schumann, the fourth symphony is less satisfactory than the first—in B flat—which Mendelssohn is said to have highly esteemed, and the performance of which he once conducted. Mendelssohn's glorious violin concerto was played in masterly style by M. Sington, whose unaffected expression—untainted as it is by the slightest tinge of exaggeration—makes us listen to his performance with a pleasure more completely unalloyed than that excited by many more celebrated *virtuosi*. M. Sington also played his own *Rigoletto* fantasia, which is always well received, because the charming melodies are allowed to tell their tale in all their original simplicity. The fresh voice of Miss Emily Spiller, a *débutante*, gained her an encore in Schloesser's "Queen of the Sea;" and she also sang the *scena*, "Ah! fors è lui." Madame Sington-Dolby showed such good taste in selecting Haydn's lovely "Spirit song," that we were surprised at her choosing "The skipper and his boy," the absurdity of which even fine singing can never conceal. The orchestra, under Mr. Mann's direction, performed with great care, although want of sufficient rehearsal was at times perceptible. The number of visitors amounted to 2,966.

The programme of Saturday's concert was as brief as that of the previous Saturday was long. There was no concerto, but one overture; and the only instrumental music in addition to the symphony—Haydn's, in E flat—was two violin solos, by Mr. H. West Hill, the first, a "Souvenir de Verdi," from *Il Trovatore*, the latter an impromptu on "The power of love." Mr. Hill was loudly applauded at the conclusion. The overture, Mendelssohn's "Calm sea and prosperous voyage," was splendidly played, but the effect of the opening movement was marred by what a humorous contemporary denominates the "audiential exodus." The vocalists were Miss Louisa Pyne—who, strange to say, sang for the first time at the Crystal Palace—and Mr. Henry Haigh. The lady sang the *scena* from *Lurline* and the ballad from *Bianca*, "In vain I strive," creating much enthusiasm, especially in the *scena*, which she sang superlatively. Mr. Henry Haigh sang Mercadante's "Bella adorata," from *Il Giuramento*, and the serenade "Wake my love" from *Giselle*.

The Palace presented a scene of considerable activity during the week—Passion week. On Monday a selection of sacred

music by Handel, including portions of the Funeral Anthem, the "Dead March" in *Saul*, the last part of the *Messiah*, &c.; on Tuesday, *Elijah*; on Wednesday, the *Creation*; and on Thursday, the *Messiah*. The rehearsal organ of the Sacred Harmonic Society, built by Mr. Walker, of Francis-street, Tottenham-court-road, removed from Exeter Hall for the occasion, and Miss Banks, Miss Laura Baxter, Miss Martin, Mr. Wilbye Cooper, Mr. Santley, &c., the principal vocalists. Good Friday is always a great day at the Crystal Palace. For the past two years upwards of 35,000 persons were present on the Good Fridays. A sacred concert, comprising an unusual number of the most celebrated and well-known pieces, took place yesterday, in the centre transept at three o'clock. Mr. Sims Reeves, Madame Rudersdorf, Mr. Santley, and Mr. Weiss, were the singers. Particulars in our next.

HANOVER SQUARE ROOMS.—Mr. Frederic Penna, a pupil of Sir George Smart, and a barytone singer, commenced a series of three musical entertainments on Monday evening, at the above rooms, with a discourse on the "Oratorio composers of the 18th and 19th centuries, Handel, Haydn, Spohr and Mendelssohn." The discourse, partly critical and partly biographical, was illustrated by songs and recitations taken from the most popular works of the composers, and sung by Mr. Penna, whose voice is powerful and flexible, and who appears to have studied sacred vocalisation to some purpose. The illustrations were from Handel, "The people that walked in darkness" (the *Messiah*), "Why do the nations" (the *Messiah*), and "Honor and arms" (*Samson*); from Haydn, "Rolling in foaming billows," (the *Creation*), and "Now Heaven in fullest glory shone" (the *Creation*); from Spohr, "Tears and Sorrows" (the *Crucifixion*), and "Oh! what is man" (the *Fall of Babylon*); and from Mendelssohn, "Consume them all," (*St. Paul*) and "It is enough" (*Elijah*). No one will gainsay that this was a splendid selection, but all being bass songs gave somewhat of a monotonous tone to the illustrations. Mad. Penna accompanied the songs on the pianoforte very skilfully. The entertainment on Wednesday was entitled "Old friends and new acquaintance," and was more varied and discursive in its aim, having reference to composers of operas from Handel to Messrs. Balfe and Wallace, and including many of the most celebrated cantata and song writers. The profane lecture appeared to afford more gratification than the sacred, and was certainly more amusing. The illustrations, with two exceptions, were all good. The exceptions were "Oh! no, we never mention her," about the very poorest specimen extant of Henry Bishop's genius, and "When time hath bereft thee," which was not composed by Auber at all, but was constructed on a phrase from the overture to *Gustavus* by the late Mr. T. Cooke, and converted into a bass song for Mr. Henry Phillips. Mr. Penna's apology that there was no bass song in the opera of *Gustavus* was no extenuation, since he was not compelled to select from that opera. Why not sing Pietro's barcarole in *Masanillo*? In all other respects the discourse was excellent and exceedingly well delivered. To-night the lecture of Monday evening will be repeated, when the series will terminate.

THE VOCAL ASSOCIATION.—The second concert on Wednesday evening next, at St. James's Hall, promises to be extremely interesting. Mendelssohn's magnificent psalm, "Hear my prayer," will be performed, with Mad. Lemmens-Sherrington as principal soprano, and M. Lemmens, the justly celebrated organist, will accompany the psalm throughout. In addition to this, M. Lemmens is to perform a Fugue in C minor of his own composition. To conclude, M. Sington and M. Benedict will perform Beethoven's Romance in F on the violin and pianoforte.

SACRED HARMONIC SOCIETY.—The first public dinner of the Society will be held at St. James's Hall, on Wednesday, 24th April, Sir Joseph Paxton, M.P. in the chair, supported by a numerous and influential body of stewards. Beethoven's great Mass in D, which has been in active rehearsal for some months past, will be produced on Friday, 12th April.

PRINCESS'S THEATRE.—Mr. A. Harris, the respected lessee of this establishment, took his benefit on Saturday evening. The house was crowded in every part; and we need hardly say that the extraordinary performance of M. Fechter in *Hamlet*, the first three acts of which were given, excited the utmost enthusiasm.

Letters to the Editor.

THE THEORY OF ACCIDENTALS.

SIR.—In an investigation of the principles which govern the introduction of accidentals, either in melody or harmony, we shall be much assisted by a clear perception of the nature and properties of the primary and secondary sounds. The term "accidental" is here used to designate a sound not denoted by the usual signature of the key, or not pertaining to the diatonic scale, also the sign of elevation will be expressed by the word *sharp*, and the sign of depression by the word *flat*, the sign of restoration will not be accounted an accidental. In my letter on the theory of Harmonics it was shown that, discarding octaves, which may be considered merely as reproductions of the original sound, the first harmonic, or *primary sound*, is a perfect fifth above, and the second harmonic, or *secondary sound*, is a major third above the generating sound, and as these sounds become in a similar manner the generators of others, therefore taking C as a primary sound, a series of perfect fifths, as C, G, D, A, &c., is a series of primary sounds, and the sounds major third above these, as E, B, F#, &c. (also series of perfect fifths), are secondary sounds as compared with the former series. Now, as the series C, G, D, &c., are secondary sounds as compared with the series a major third below them, as primaries, as A_b, E_b, B_b, &c., it follows that when C, G, D, &c., are primaries, E, B, F#, &c., are *positive* secondary sounds, and A_b, E_b, B_b, are *negative* secondary sounds; whence it is evident that the *secondary* sounds are the thirds, major and minor, of the primary chords; the positive secondary sounds, being major thirds above the roots of the primary chords, belong to the major scale, and the negative secondary sounds, being major thirds below the fifths, or minor thirds above the roots of the primary chords, belong to the minor scale, the primary sounds being the same in both the major and minor scales. Now every diatonic scale consists of four primary, and three secondary sounds, the second primary sound being the first of the scale, key note, or tonic; thus F, C, G, D are the four primary sounds, and A, E, B the three secondary sounds of the scale of C major. The primary sounds have this peculiar property, in the relative tonic keys (as primaries), they become secondary sounds forming thirds of the primary chords; thus, in the key of A minor, related as tonic to C major, they are the thirds of the minor chords, and admit of being made *sharp* in the synonymous major chords, also in the key of A_b major, related as tonic to C minor, they are the thirds of the major chords, and admit of being made *flat* in the synonymous minor chords; in like manner the secondary sounds become the primaries of the relative keys—these facts, as well as others, will be evident from a careful consideration of the following diagram, and admit of the clearest demonstration.

B _{bb}	D _b							
E _{bb}	G _b	B _b	D					
A _{bb}	C _b	E _b	G	B	D#			
D _{bb}	F _b	A _b	C	E	G#	B#	Dx	
		D _b	F	A	C#	E#	Gx	
			D	F#	A#	Cx		
					D#	Fx		

This diagram, extracted from the table of harmonic sounds (MUSICAL WORLD, June 30th, 1860) contains all the sounds related to the key of C as tonic, which lie between D_b b relative subdominant, and D_x relative supertonic; the sounds within the darker lines are those of the key of C major, with its relative tonic key, A minor, and its major; the key of C minor with its relative tonic key, A_b major, and its minor; those within the double lines are the keys of C major and minor only, which may serve as a model for the other keys, the order of the sounds being the same in all; whence it will be seen that F, C, G, the primary basis of the key of C, appear in both the relative tonic keys as secondary sounds, or thirds major and minor of the primary chords. Now, as the primary bases of any key are those of the subdominant, tonic, and dominant of that key, therefore all primary sounds which can possibly appear in connection with any key are those of the scales of the sub-

dominant, tonic, and dominant; then connected with the key of C are the primary sounds B_b, F, C, G of the subdominant, F, C, G, D of the tonic, and C, G, D, A of the dominant, that is, they are B_b, F, C, G, D, A, a series of perfect fifths, and being the minor thirds of the chords in the relative, are all the sounds upon which the accidental sharp can possibly occur, as B_#, F_#, C_#, G_#, D_#, A_#; of these sounds B_# (derived from B_b belonging to the key of F, the subdominant) is flatter in pitch in the ratio 80.81, than B in the key of C, and can only appear in connection with the subdominant harmony; moreover, as the notation of both these sounds is the same, it will never appear as an accidental. Also A_# (derived from A belonging to the key of G, the dominant, which A is sharper in pitch in the ratio 81.80 than A in the key of C) can only appear in harmonies connected with the dominant; hence all the accidental sharps in the key of C major are F_#, C_#, G_#, D_#, A_#; and as A_# can only appear in connection with the dominant harmony, the accidental sharps will generally fall upon F, C, G, D, the primary sounds of the key. In like manner the accidental flats will fall upon D, A, E, B, the primary sounds of the relative tonic key. In modulations to the keys of the dominant and subdominant, the F_# and B_b will not be the identical sounds of those above given; nevertheless, as the notation is the same, the rule may be said to include these sounds, otherwise they would appear as the signature of the new key, and thus not be accounted as accidentals. As these are all the accidentals which can occur in harmonies in immediate connection with the key of C major, consequently they are also those which appear in the relative tonic key, A minor; hence the accidentals belonging to a minor key are those of the major key, whose root is a minor third above that of the minor key. A knowledge of these principles is of importance in enabling us to determine, with certainty, the true ratios of the chromatic intervals, with respect to any given key, as well as the true sounds and correct notation of chords, in which these intervals occur; and also their derivation from the simple harmonies, as contained in the "Systems of Sounds," and thus account for the different effects of chords apparently the same. In the remarks contained in the thirteen concluding lines of my last letter (MUSICAL WORLD, Nov. 24), which were added at the last moment, and without due consideration, I find I have somewhat mixed up the two varieties of the chord of the added sixth, so that the meaning is very dubious, and the passage in other respects incorrect. Perhaps the simplest way of making a correction is to consider that portion of my letter as expunged, especially as I shall again have occasion to recur to the construction of the above-named chords.

I am, Sir, yours truly,
Cheetham Hill, Manchester,
March 14th, 1861.

W. W. PARKINSON.

THURNHAM IN RE THURNHAM.

SIR.—I am not aware that my "Romanza" for violoncello and piano has been previously noticed, as supposed in your review of the same on Saturday last.

Certainly, I forwarded a copy of the work to your office for that purpose, some eight or ten months since, and as no notice appeared, I called your attention to it, in reply to which, you informed me (through your journal of Dec. 29th, 1860) "that the copy had been mislaid, but should be sought for immediately."

I think it right to mention this, after the way in which you have concluded your notice of my Romanza.

I am, Sir, yours truly,
EDWARD THURNHAM.

Reigate, March 25th, 1861.

KITTY STEPHENS.

SIR.—I regret that there should have been an error in the copy of the acrostic I forwarded you. The sixth line should read, "Earth envy ends," instead of "Earth envy aids."—Yours respectfully,

Louth, March 21st.

ALFRED KEW.

BIRMINGHAM MUSICAL FESTIVAL.—The oratorios selected for the music meeting at Birmingham next August, written *Barrow's Worcester Journal*, are Mendelssohn's *Elijah*, Handel's *Messiah*, Beethoven's *Grand Service* in D, and a selection from *Israel in Egypt*, Haydn's *Creation*, Handel's *Judas Maccabaeus*, and Handel's *Samson*. [This is the first time we ever heard a "Grand Service" and a "Selection" entitled oratorios. Ed.]

ADVICE TO A MUSICIAN OF THE FUTURE.—Try Bach.—*Punch.* [Bach, we presume, to be pronounced *Bach*, otherwise the pun will scarcely hold good.—PETIPACE.]

Provincial.

THE Norfolk and Norwich papers speak in high terms of the second annual concert of the Norwich Volunteer Rifle Band, which took place in St. Andrew's Hall (March 5th), under the patronage of the officers of the corps, and the major and officers of the 10th Hussars. The *Norfolk Chronicle* says :—

"The fine band of the latter regiment took part in the performance—a special compliment to the Rifle Corps band, and an evidence of the *entente cordiale* between the two services. The hall was well filled. The Rifle Corps band opened the performance with Mendelssohn's 'Wedding March,' and after an interval of singing were followed by a selection from *Der Freischütz* by the 10th Hussars' band. Without instituting any comparison between the two bands, where a comparison would certainly be unfair to the younger one, it is sufficient to say that the volunteers acquitted themselves in a way which left no cause for them to feel ashamed. Their performance of the selection from *Marianna* was very effective, and warmly applauded. The second part was opened by the 10th Hussars' band with the overture to *Zampa*, and the same band also gave a selection from *La Traviata*. Among the other instrumental pieces was Pierson's 'Mariners of England,' which, as a part song, created such an impression at the late festival; and a lively composition by the talented bandmaster, Mr. Horace Hill, entitled the 'Norwich Volunteers' Galop,' in which was introduced a chorus of volunteers, sung by the band, with very good effect. The vocalists were Fraulein Malmene, Herr Malmene, and Mr. Proops. Fraulein Malmene, who on this occasion made her second public appearance before an English audience, is possessed of an excellent voice, of considerable sweetness and fulness, and will no doubt, with cultivation, become very young, a vocalist of no mean order."

The *Norfolk News* is also very complimentary to the new singer :—

"This concert introduced two new vocalists into the Norwich orchestra, Herr Waldemar Malmene and his sister, Fraulein (or Miss) Hedwig Malmene. The former has rather a light bass voice, and is a most accomplished musician. He seems equally at home in German and English, and met with a deservedly warm reception. The lady has a soprano voice of much freedom and richness of tone. Her manner is modest and prepossessing, and she shared numerous encores with her brother."

At MANCHESTER the "Undress Concerts" are growing rapidly into favour. At the concert, which took place on Wednesday the 20th instant, the programme comprised Haydn's symphony in E flat, Beethoven's *Choral Fantasia*, Mozart's "Ave verum," choruses from Glück's *Iphigenia* and *Armida*, part-songs by Mendelssohn, "Impromptu and Mazurka" for pianoforte, by Chopin, the overtures to *Egmont* and *Ruy Blas*, and some vocal pieces. It was a good concert in many respects, and the performance was greatly enhanced by the engagement of Mr. Charles Hallé, who played the pianoforte part in the *Choral Fantasia* and Chopin's piece in the most admirable manner. The novelty of the evening was M. Garcia, a singer, who made his first appearance, and about whom the *Manchester Weekly Times* writes as follows :—

"M. Garcia is a young baritone, who we feel inclined to believe will some day win a share of that applause which the musical world has so long awarded to the Garcia family. This gentleman sang on three or four occasions recently at the Free Trade Hall Concerts, under the name of Sarti, and there gave considerable satisfaction to those who looked for good promise in so young a vocalist, rather than for an approach to perfect singing. That he has had good training there can be no doubt, and he possesses a voice fresh, pure in quality, and flexible; nor should we think that he is devoid of judgment and good taste, both of which—or, indeed, we may say all of which—time and study can scarcely fail to advance."

A correspondent from BROMLEY, ST. LEONARD, informs us that on Tuesday the 19th instant, seven candidates played in competition for the appointment of organist at the above-named parish, before the Rev. T. Driffield, rector of Bow, and two other judges :—No. 1, Mr. Barton; 2, Mr. J. R. Harris; 3, Mr. Rycroft; 4, Mr. Parsons; 5, Mr. Hill; 6, Miss Couves; 7, Mrs. Boswood. Miss Couves, who has been for the last five years organist of St. Saviour's, Chelsea, and who obtained two first-class certificates for harmony and composition and instrumental music, from Queen's College, London, was returned by the judges as the best per-

former, which decision the vestry confirmed at their meeting on Friday the 22nd inst., by electing the said Miss Couves to the office. The salary is 40*l.* per annum. Each candidate had to play :—1st, St. Bride's Tune, three times, with interludes; 2, *Extempore*; 3, Bach's fugue, No. 31, of the 48; 4, Psalm tune, melody only given; 5, Spohr's Quartet, C major (*Adagio* movement as a test of sight-reading); 6, "Sing unto God" (*Judas*) Handel

Correspondence from READING yields us the following intelligence :—

"The South Berks Hunt dinner took place on Tuesday, March 12th. The banquet was of a *recherché* character, and gave much satisfaction to the guests. Mr. M. G. Thoys was president, and Mr. T. Floyd vice-president. The grace, 'Non nobis,' having been sung on the removal of the cloth, the chairman gave 'The Queen,' which was followed by the National Anthem. The Windsor trio, consisting of Mr. Marriott (alto), Mr. Dyson (tenor), and Mr. Lambert (basso), were engaged for the vocal department. These gentlemen possess very fine voices, which blend effectively together. Their glee were given with a vigour, freshness, and precision we have seldom heard equalled. The contrast of the soft passages with the 'forte' was exquisite. The serenade, 'Maiden fair,' and the glee 'O Willie brew'd,' 'Life's a bumper,' and 'Mynheer van Dunck,' were among the gems of the evening in the concerted music. Mr. Dyson's 'Old Towler' and 'Excelsior' (by desire) were capitally rendered—the latter is always a trump card in his hands. It was applauded 'to the echo.' Mr. Lambert was enthusiastically applauded in the national song 'Soldiers, sailors, and volunteers,' and exhibited his wonted fire in 'The Knight's Vigil,' a bold and telling song, while Mr. Marriott's chaste singing 'Down where the blue bells grow,' and 'Sally in our alley,' met with the most hearty applause. Mr. Pearson presided in a highly satisfactory manner at the pianoforte, and the musical arrangements were under Mr. Dyson's direction. The company did not separate till a late hour."

The last DUBLIN Philharmonic Concert seems to have gone off well, if we may believe the *Mail*, and the report of our own correspondent. We can only find room for an extract or two :—

"The concert presented some instrumental compositions of great interest. Mendelssohn's symphony in C minor, now too much neglected, is a work of genius, and foretelling the future of the illustrious composer."

We entirely agree with the *Mail*, who severely criticises the execution of the first and last movements. The *andante* seems to have been more fortunate :—

"We are bound to say that the exquisite *andante* was rendered with much more delicacy; and the lights, and shades, and delicious phrases given to the wind instruments clearly revealed. Onslow's overture to *Le Colporteur* was played with much fervour, doing credit to orchestra and conductor. As the Philharmonic Society is the only exponent of first-class orchestral compositions in this country, the greater the excellence of the works produced, the more carefully should they be rehearsed."

No doubt. The miscellaneous items of the concert are unrewardedly extolled :—

"Mr. Gerhard Taylor played two solos on the harp—one on themes from *Dinorah*, the other from *La Traviata*. Both exhibited rapidity of execution, delicacy of touch, and musicianlike treatment of the subjects. Herr Elsner's solo on the violoncello—on *La Figlia*—likewise demands special mention. This gentleman handles the instrument like a master, and all he does is intelligible and pleasing. Miss Julia Cruise's admirable rendering of the *scena*—written for poor Madame Bosio when she first appeared and charmed all the opera-goers of London—in *Fra Diavolo*; and Mr. R. Smith's excellent singing of Wallace's fine song, 'The Bell-ringer,' both deserve recording. Miss Clara McKenzie, who has a well-toned *contralto* voice, but little art, sang 'Se Romeo' and 'The Three Fishers.' Miss Emily Spiller, who really possesses a *soprano* voice, gave 'Ah fors e lui' with much expression; and though 'Sempre libera' was rather beyond her powers, she was recalled, and sang it again. She also sang Schloesser's pretty song, 'The Queen of the Sea,' with much charm of manner. There were some vocal quartets pleasingly rendered by Miss Cruise, Messrs. Dunne, R. Smith, and O'Rorke; and the company were 'played out' with Rossini's overture, *Il Turco in Italia*. Altogether the concert betokened progress, and showed that our 'Philharmonic' is still anxious to make known the works of the great orchestral writers, which would be unheard in Dublin but for its advocacy."

At the concluding concerts of the Choral Union of GLASGOW a new cantata, by Mr. Lambeth, was the principal attraction, and was received with unbounded applause. Of the composition a Glasgow morning journal writes as follows :—

"The style is at once fresh and striking, and bears upon it the decided stamp of genius, from the first plaintive chords of the despairing Israelites to the fierce denunciation of Edom and Babylon, with which the cantata concludes. Dispensing with an overture, a symphony of but a few bars duration leads at once to the wail 'By the waters of Babylon' (in A minor), where is feelingly pourtrayed the woe and desolation into which the captives were plunged. To this succeeds a duet between the prisoners and the Babylonians, in which the latter insist upon the former singing the songs of Zion. A peculiar effect is here introduced through the bass taking up the strain 'Sing us one of the songs of Zion,' which ever and anon impetuously breaks in upon the lament, 'how shall we sing?' Indeed, this is one of the finest effects produced, and to it the chorus did ample justice, with due and proper regard to light and shade, the diminuendo from forte to pianissimo being especially well exemplified. The next little gem, although this time more from the beauty of the instrumentation, occurs in the passage 'If I prefer not thee, Jerusalem,' to which succeeds a strikingly bold and original chorus, 'Down with it to the ground;' but the culminating point is reached at the finale, 'Blessed shall he be who taketh thy children and dasheth them against the stones' (in A major). This one chorus more than any other in the work, will at once stamp the composer as a man of genius, one, in fact who has the real 'smeadum' in him. The treatment of the subject is vigorous yet appropriate, and the effect produced upon the audience by the rendering of the last four or five bars was evidence sufficient that within the mind of Mr. Lambeth is a mine of, as yet, undiscovered talent. Why has this gentleman allowed Psalm xxxvii. to slumber so long in obscurity, and when are we to have produced his *L'Allegro et Il Penseroso?*" As a whole, the cantata was a triumphant success.

The rest of the programme comprised selections from *Judas Maccaebaeus*, the execution of which appears to have been highly creditable to the choir and band. The principal vocalists were Mad. Rüdersdorf, Miss Kirk, Miss Campbell, Mr. Wilby Cooper, Mr. John Morgan, and Mr. Winn, whose respective performances left nothing to criticise.

From our LEEDS correspondent we learn that at a meeting of the orchestral committee last Saturday, Mr. Spark, organist of the Leeds Town Hall, was unanimously elected organist for the approaching festival. A meeting of the general committee was also held on the same day, when it was decided to hold the festival on the 3rd, 4th, 5th, and 6th days of September. The conductor elect (Dr. Bennett) is actively engaged in the arrangements for the festival; and as the guaranteed fund already amounts to about 6000*l.*, success is looked upon as certain. It is feared, however, that the Royal Agricultural Show, which is to be held here in July, will militate somewhat against the pecuniary receipts of the Festival, for the inhabitants are looking forward to the show as the great event of the year, and will make doubtless free with their "holiday cash" at that period.

ROYAL ACADEMY OF MUSIC. The first concert by the students, appropriated to what is called the Lent Term, was given at the institution, Tenterden Street, on Saturday afternoon, when the following programme was provided :—

PART I.

Funeral Anthem	Handel.
The 95th Psalm	Mendelssohn.
Rondo, for pianoforte, "Le Retour à Londres"	Hummel.
Recit.	Beethoven.
Solo, "Praise ye the Saviour's goodness." } (Mount of Olives)	Beethoven.
Chorus, "Be joyful, ye redeemed." (Mount of Olives)	Beethoven.

PART II.

Scena Cantante, for violin (A minor)	Spohr.
Air, "Rejoice greatly." (Messiah)	Handel.
Adagio and last movement from Concerto in E flat, for pianoforte	Sterndale Bennett.
Recit.	Handel.
Air, "Farewell, ye limped streams." } (Jephtha)	Handel.
Sacred Cantata	Spohr.
Conductor	Mr. LUCAS.

This was a most admirable selection, irreproachable, indeed; nevertheless, we should like to have seen one or two compositions of the pupils among the rest. Having to speak of the performance only, little need be said, generally, except that nothing went amiss, and that Handel's Funeral Anthem, and Mendelssohn's setting of the 95th Psalm—two works by no means easy of execution—were very creditably rendered. In the former the quartet, "When the ear heard her," was sung by Misses Spence and Armytage, Messrs. Wheeler and Barnaclough; while the principal soloists in the latter were Misses Sellman and Poncione, Messrs. Wallace, Wells, and Wheeler. A very decided impression was produced by Miss Robertine Henderson in the air from the *Mount of Olives*, in which she revealed a charming voice and an admirably pure and fervid style, winning the universal suffrages of the audience. The young lady was no less successful in the air from *Jephtha*, which brought out the same excellent qualities. Miss Thompson, in Hummel's rondo, indicated so much talent that we entertain high expectations as to her future career. We particularly mention these young ladies, as the sensation they both created was quite unusual. Mr. Amor played Spohr's concerto very skillfully, and Mr. Westlake was as steady and careful as might be desired in the movements from Professor Bennett's too-much neglected concerto. There was a large attendance, and everybody seemed gratified; nevertheless, as we said before, we should like to have seen one or two compositions of the pupils in the programme.

MR. WILLY'S QUARTET CONCERTS.—The third concert, postponed from Wednesday, the 6th inst., was given on Wednesday week. The programme consisted of the following pieces :—

Quartet in C major, No. 75	Haydn.
Quartet in C major, No. 9	Beethoven.
Sonata in B flat, Op. 45	Mendelssohn.
Quartet in A major, No. 5	Mozart.

The quartets were played in an admirable manner by Messrs. Willy, Carrodus, Westlake, and Lidel; the finale, *allegro molto* of that of Beethoven (the third of the "Rasamowsky" set) being perfectly rendered. The sonata of Mendelssohn is one of the few works of its class left to us by the greatest composer of our generation; and the genius displayed in its ideas and mechanism heighten our frequently felt regret that he did not live longer and write more. The sonata, which is for pianoforte and violoncello, was played by Mrs. H. Webb and Herr Lidel. Mrs. Webb has appeared but seldom, and it has not till the present occasion been our privilege to hear her. She possesses an excellent touch, rapid and facile execution, and musically reading and interpretation; and perseverance in the course of study, which has carried her so far, will assure her a place in the foremost rank of instrumentalists of our day. The violoncello playing of Herr Lidel is well known for purity of tone and expression, and it was exhibited to admiration in the sonata. Miss Hughes was the vocalist, and did her duty well.

OPENING OF THE OXFORD HALL, OXFORD STREET.—We say "Oxford Hall," although Mr. Morton chooses the gentish abbreviation of "The Oxford." The new Music Hall in Oxford Street was inaugurated on Wednesday evening with a concert, in which Miss Parepa, Messrs. Swift, Santley, Grattan Kelly, Genge, and sundry ladies and gentlemen, vocalists and instrumentalists, belonging to the Canterbury Hall company, assisted. The performance commenced with the "National Anthem," sung by the whole of the artists, Miss Parepa and Mr. Swift taking the solos, which was received with thunders of applause. The programme was miscellaneous, made up of the most popular pieces from popular operas; Mr. E. L. Hime accompanied on the pianoforte; and Mr. Jonghman conducted. The new hall is remarkably handsome and commodious, and one of the very best hearing rooms we know. As a Music Hall for the million, we have no doubt the "Oxford" will be enabled to compete with any place of amusement of the kind in the metropolis.

JENNY LIND.—There is still a belief, writes our contemporary the *Court Journal*, that the great Jenny is really engaged; ay, and rumour adds, the sum that she is to pipe at is 1000*l.* per week. Never did the voice of mortal woman sound so sweet—to her husband assuredly—as does Jenny's. *Fudge!*

BEETHOVEN'S SONATA IN A MAJOR, OP. 101.—Although Herr Rellstab's dictum (cited in p. 7 of the well-written book of the concert) "that whatever Beethoven wrote *must* be played" will be cheerfully acknowledged by all musicians of any taste, there are few who can practically endorse the opinion of the German critic. Miss Arabella Goddard is, of all living pianists, the one entitled to adopt the maxim for a motto. It is to her that the present generation of English amateurs is indebted for opening the book of wonder and sublimity which Beethoven penned in his days of deprivation of that sense that to a musician is what sight is to a painter. While we accord to Miss Goddard the credit due to her taste and foresight in introducing these inspirations to the world, we do not doubt that others would have gladly undertaken the task had they possessed the capability; but the united spirit to will and capacity to execute have gained her a reputation which will not easily be dimmed in lustre, or confined in duration. The Op. 101 is the first of five sonatas which are one in manner and spirit, in grandeur and beauty, in wildness, restlessness, and pathos, and in mechanical difficulty. It is impossible to describe this work in all its parts, our readers must go and hear it. But the third movement (marked *Adagio ma non troppo con affetto, una corda*) may be cited as the representative. All sublimity is expressed in its twenty bars. It was played in a faultless manner; not a weak note, not a questionable *tempo*, and not the slightest obscurity from beginning to end.—*Sunday Times* (Notice of 56th Monday Popular Concert.)

WEBER'S PIANOFORTE CONCERTO IN E FLAT.—The other piece in the list which demands particular notice affords us a more grateful task. It is Weber's concerto in E flat, played by Miss Arabella Goddard. The *adagio* is a movement of pathetic beauty, and wild and romantic in spirit. The *allegro*, difficult in the extreme, is, under the hands of Miss Arabella Goddard, perspicuous enough to defy stupidity, while the *finale* may claim the distinction of one of the most graceful and unobtrusively rapid pieces extant. The concerto was, throughout, played with the peerless execution and elaboration which belong to Miss Goddard, and the *adagio* suits no one's fingers but hers, the chief and most excellent of slow movement players.—*Sunday Times* (Notice of the 1st New Philharmonic Concert.)

MR. RANSFORD has announced, among other things, in the programme issued for his concert at St. James's Hall, on Tuesday next, the performance of Dussek's Sonata in B flat, for pianoforte and violin, by Miss Arabella Goddard and M. Vieuxtemps, which has been so often admired at the Monday Popular Concerts. Miss Arabella Goddard will also play M. Benedict's new and brilliant *fantasia*, *Allbion*, founded on the airs, "Pray Goody," and "Come if you dare." Miss Augusta Thompson will introduce an *aria* from Auber's new and successful opera, *La Circassienne*; Mad. Sainton-Dolby will give two of Miss Virginia Gabriel's new songs, "Rest," and the "Hawking song;" and Mr. and Miss Ransford will sing several of their most favourite songs and concerted pieces.

METROPOLITAN FREE HOSPITAL, DEVONSHIRE SQUARE, BISHOPSGATE, N.E.—A sermon in aid of the funds of this truly valuable institution was preached in the church of St. Andrew Undershaft, St. Mary Axe, on Sunday morning the 24th inst., by the Rev. F. G. Blomfield, M.A. The rev. gentleman took for his text the 40th verse of the 4th chapter of St. Luke's gospel, and delivered a most eloquent discourse; in the course of which he took occasion to remark upon the great usefulness of the charity, which, although entirely without endowment, offered relief and assistance to every sick and needy person who applied for it: the number of daily attendances last year was 77,832. The rev. gentleman bore testimony to the great benefits the poor of his own and the surrounding parishes derived from it, and concluded a forcible appeal by calling upon his hearers to give freely of their gold and silver; adding, "Freely ye have received, freely give." An exhortation which was most liberally responded to, the collection amounting to 43L. 10s. 3d.

MR. PITTMAN'S LECTURES ON THE OPERA.—On Monday evening last, Mr. Pittman closed his course of lectures "on the progress and power of music as exemplified in lyric and dramatic representations," delivered before the members of the London Institution, Finsbury Circus. The lecturer traced the origin of the opera from its first rise in Italy, and demonstrated how remarkable and decided had been the ad-

vance in the forms of musical composition in association with the drama. The labours of Alessandro Scarlatti, Handel, Glück, Piccini, Grétry, Paisiello, Rossini, Auber, Mozart, Beethoven, Weber, and Spohr, Bellini and Donizetti; and lastly, Meyerbeer and Verdi, were examined, and their different characteristics illustrated by numerous examples. The vocalists were Mad. Laura Baxter, Miss Augustus Thomson, Miss Banks, Miss Eliza Hughes, Miss Hersee; Masters Lister and Unwin; Mr. George Perren, Mr. Patey, Mr. Williams, Mr. Genge, Mr. Lester, Mr. Thomas, Mr. Smythson, together with a strong chorus selected from the Royal Italian opera troupe, Covent Garden. The illustrations were selected from the *chefs-d'œuvre* of the different composers, and were performed throughout with attention, zeal, and earnestness. The lectures were attended by crowded audiences, and at the termination of the course Mr. Pittman and his assistants were greeted with hearty applause.

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